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## Review of *Der Parthenonfries: Katalog und Untersuchung*, by Frank Brommer

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used by the Athenians throughout the ages. The illustrations have been selected with great care. Both photographs and line drawings are run into the text. The photography, much of it done expressly for this book, is of high quality. An indication of date would have added to the interest of older photographs of monuments and areas. Noteworthy among the drawings are perspective restorations of Athenian houses by J. Ellis Jones. Bibliographical references have been very judiciously selected and conveniently placed.

All lovers of Athens whether they know the city through autopsy or hearsay will profit from this book, and they may be sure of much pleasure in the reading of it.

HOMER A. THOMPSON

*Institute for Advanced Study  
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### Der Parthenonfries: Katalog und Untersuchung

by FRANK BROMMER, viii, 292 pages, 200 black and white plates, 46 text figures. VERLAG PHILIPP VON ZABERN, Mainz am Rhein, Germany 1977 260 DM

This handsome set of two volumes concludes Brommer's monumental work on the Parthenon sculptures. Since his first publication on the pediments appeared in 1963, followed by that on the metopes in 1967, one can truly say that Brommer has emulated the speed of the Periklean workers themselves while equally accomplishing results of lasting significance.

*Der Parthenonfries* follows the format of the two previous works. It begins with a catalogue of all extant frieze slabs, followed by lists of fragments in Athens and elsewhere and by concordances. Interspersed with the concise descriptions of the plaques are the corresponding drawings by Stuart, Pars, Worsley and Hartig; the Carrey drawings are instead included with the plates. The second part of the book critically reviews the massive bibliography on the frieze and tries to separate facts from theories. The reliefs are examined in the light of both predecessors and successors among friezes down to the Roman period, and their influence is traced in other monuments, including vases and even modern forgeries. Discussion of technical details and polychromy is followed by analysis of the individual components of the procession by category: offering bearers, musicians, apobates and all the others; their costumes and hairstyles are discussed separately in their amazing variety. Finally problems of identification and interpretation are raised, and the artistic execution and planning of the reliefs are reviewed. In brief, not a single aspect of the frieze remains unexplored.

This is a work of the highest scholarship that only a person with Brommer's deep knowledge of the Parthenon sculptures could have accomplished with such

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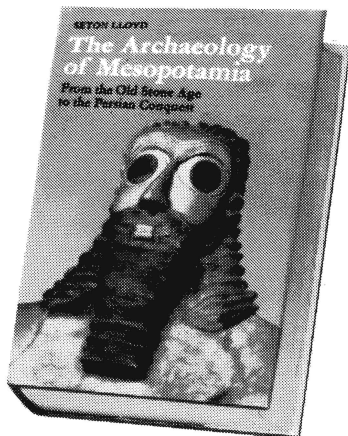
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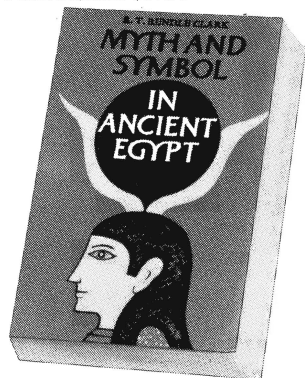


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throughness. Although its text will not exempt students from having to consult other publications, it will form the starting point of all investigations for years to come. Brommer's clarity and concision are remarkable; arguments are outlined in a beautiful and simple German which is a pleasure to read. Controversial opinions are weighed against each other and common sense prevails in deciding issues. Scrupulously objective in presenting previous points of view, often in tabulated form, Brommer takes position in most cases, including the sequence of slabs for which he produces a diagram (page 251). Although primarily meant for consultation, the text could also be read from cover to cover by the specialized reader.

The plates can be enjoyed by everybody regardless of specific knowledge. The photographs are superb and printed with the customary excellence of the von Zabern press; many are unusual, including profile shots which underscore the very limited depth of the reliefs and therefore their remarkable success in conveying the overlapping of many planes in frontal view. Slabs are identified by Michaelis's Roman numerals, but no Arabic numerals are given for the individual figures within each slab, which are however used in the catalogue description. Since some human figures are fragmentary or largely obscured by overlapping elements of the composition, it would have been helpful to have such numbers printed under each of them, facilitating the reading of text and plates together. This is particularly true for slabs XXXVIII-XLIII, where two Arabic number series are given, one according to Michaelis and one according to Smith; Brommer follows the latter in his commentary but without specifically stating so. An extra bonus is provided by composite photographs of the frieze slabs in sequence according to side, opposite the Carrey drawings, and by many details in the final plates which compare horses' heads and riders' footwear. One correction: for slab XXV on plate 143, read XXIV.

What does the Parthenon frieze represent? A recent spate of articles, even before the appearance of Brommer's book, has shown how lively the interest is in such a problem. Of the various theories Brommer discards the mythological and historical, and inclines to see in the procession the depiction of a generic Panathenaic festival in Periklean times. That certain features seem altered or omitted, in comparison with literary descriptions of the Panathenaia, is explained by assuming that the ancient sources reflect changes and innovations after the fifth century. This reviewer is still uneasy about the central scene, which seems too general to represent the folding of the Panathenaic peplos, whether the old or the new one. It is also surprising, as Boardman has noted, that all the Olympians should participate in a festival in honor of Athena. Perhaps the ceremony depicted by the Parthenon frieze should be considered even more generic: a

display of piety by the Athenians toward all their gods, resulting in a procession that has all the main elements of a festival but the specific features of none. Certainly the spectacular photographic and scholarly documentation provided by Brommer will now allow many of us to search for new solutions without having to roam through the museums and libraries of the world, and for this service we are all in his debt.

BRUNILDE SISMONDO RIDGWAY

*Bryn Mawr College*

## The Illustrated Encyclopedia of Archaeology

consultant editor GLYN DANIEL. 224 pages, frontispiece, 71 black and white photographs, 23 text figures. THOMAS Y. CROWELL COMPANY, New York 1977 \$17.95

This book purports to bring within its covers everything connected with archaeology—terminology, methods and personalities as well as sites of all times and places, from the Stone Age to the twentieth century, from the ice-clad sources of pre-Eskimo archaeology to the steaming ruins of Angkor Wat. What is more, since the authors of the book are not Classical or Near Eastern archaeologists but prehistorians and anthropologists, they include industrial archaeology, with the consequent addition of such entries as 'Pullman (Ill.)', 'Steam engines', 'Sawmilling' and the like. To give an idea of the book's scope, here are the rubrics beginning with the letter G: Gallery grave, Gallinazo, Garagay, Gasworks, Gaul, Gaviota, Gela, Gems, Geology and Archaeology, Geometric, Gerasa, Geyre, Gezer, Ghana, Ghassul, Ghazna, Ghost towns, Glanum, Glass, Globular amphora culture, Glottochronology, Gold, Gold mining-industrial, Gordion, Gortyn, Gournia, Gravettian, Great Silla Dynasty, Great Tombs period, Greece-archaeology of, Grime's Graves, Grubenhäuser, Guitarrero cave, Gumelnitsa culture, Guti, Gymnasium. These take up slightly less than seven two-column quarto pages.

How were the authors able to compress so ambitious a range of subjects into just 220 such pages? One way was to exercise a highly idiosyncratic judgment in the choice of rubrics. In the letter G, for example, why no entry for Gandhara, when they include 'Ajanta' and 'Ellora'; for Garamantes, when they include 'Cimmerians'; for Garbage, when they include 'Gasworks', 'Electricity' and 'Waterpower'; for Germany in prehistory, when they include 'Britain in prehistory' and 'Russia in prehistory'; for Gokstad, when they include 'Oseberg'? Some of their omissions seem aggressively conspicuous. There is an entry for 'Calendar, Mesoamerica'—and only that; are readers to presume that the Egyptian or Mesopotamian or any other calendar is not worth bothering about? There is an entry for 'Painting, Classical World' but for no other time; for 'Sculpture,